

JEAN HURÉ

1^{ère} Sonate

pour Piano

Prix net : 3 fr 50



PRINTED IN FRANCE

EDITIONS LITTÉRAIRES

ET MUSICALES

A. Z. MATHOT

11, RUE BERGÈRE, PARIS

TOUS DROITS D'EXÉCUTION, DE TRADUCTION, DE REPRODUCTION ET D'ARRANGEMENTS RÉSERVÉS POUR TOUS PAYS

U.S.A. COPYRIGHT 1920 BY A. Z. MATHOT, EDITEUR PROPRIÉTAIRE, PARIS

JEAN HURÉ

1^{ère} Sonate

pour Piano

Prix net : 3^{FR}50



EDITIONS LITTÉRAIRES
ET MUSICALES

A. Z. MATHOT

11, RUE BERGÈRE, PARIS

TOUS DROITS D'EXÉCUTION, DE TRADUCTION, DE REPRODUCTION ET D'ARRANGEMENTS RÉSERVÉS POUR TOUS PAYS

U. S. A. COPYRIGHT 1920 BY A. Z. MATHOT, EDITEUR-PROPRIÉTAIRE, PARIS

à Monsieur GUSTAVE LYON
en toute sympathie et admiration

3

1^{re} SONATE

Pour PIANO (ou HARPE chromatique)

JEAN HURÉ
(1907)

Allegro

PIANO
ou
HARPE
chromatique

Appassionato

Rit.

Rit. poco Tempo

First system of musical notation. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo marking "Rit. poco Tempo" is at the top, and the dynamic marking "mp espressivo e tranquillo" is placed above the left hand.

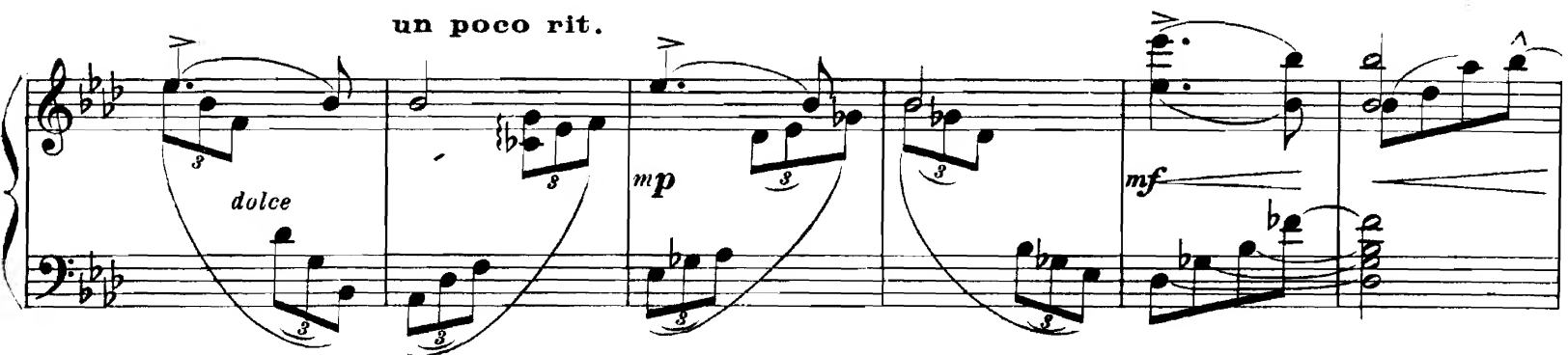
Second system of musical notation. The right hand continues the melodic line with various ornaments and slurs. The left hand maintains a steady accompaniment with eighth notes and chords.

Third system of musical notation. The right hand has a more active melodic line. The left hand features a triplet pattern in the bass. The tempo marking "Rit. poco Tempo" appears again above the right hand.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand has a triplet pattern in the bass. The dynamic marking "pp cresc." is in the right hand, and "cresc." is in the left hand.

Fifth system of musical notation. The right hand features a melodic line with a first ending bracket labeled "1^a". The left hand has a triplet pattern in the bass. The dynamic marking "dim." is in the right hand.

Sixth system of musical notation. The right hand features a melodic line with a second ending bracket labeled "2^a". The left hand has a triplet pattern in the bass. The dynamic marking "p" is in the right hand, and "pp" and "molto" are in the left hand.

Cantando**Appassionato****Sempre appassionato****un poco rit.**

First system of musical notation, measures 1-6. Treble and bass staves. Measures 1-4 contain triplets in both hands. Measure 5 has a *cresc.* marking. Measure 6 continues the triplet pattern.

Second system of musical notation, measures 7-12. Treble and bass staves. Measures 7-11 contain triplets in both hands. Measure 12 has an 8-measure rest in the bass line.

Third system of musical notation, measures 13-18. Treble and bass staves. Measure 13 has a *dim. molto* marking. Measure 14 has a *più p* marking. Measure 15 has a *m.f.* marking. Measure 16 has a *ppp* marking. Measures 17-18 continue the *ppp* dynamic.

Fourth system of musical notation, measures 19-24. Treble and bass staves. Measure 19 has a *m.d.* marking. Measure 20 has a *ppp* marking. Measure 21 has a *misterioso* marking. Measures 22-24 continue the *misterioso* tempo.

Fifth system of musical notation, measures 25-30. Treble and bass staves. Measure 25 has a *Rit. Tempo* marking. Measures 26-27 have a *pp marcato* marking. Measure 28 has a *pp* marking. Measure 29 has a *p* marking. Measure 30 continues the *p* dynamic.

First system of musical notation, measures 1-4. Treble and bass staves in B-flat major. Treble staff has an 8-measure rest in measure 4.

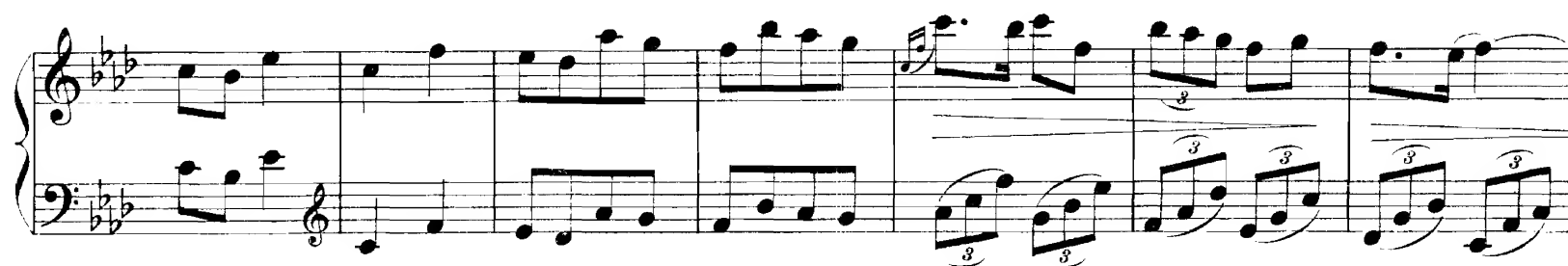
Second system of musical notation, measures 5-8. Includes *cresc.* and *dolce* markings.

Third system of musical notation, measures 9-12. Includes *cresc.* markings.

Fourth system of musical notation, measures 13-16. Includes *p* and *cresc.* markings.

Fifth system of musical notation, measures 17-20. Includes *cresc.*, *Rit.*, and *a Tempo* markings.

Sixth system of musical notation, measures 21-24. Continuation of the musical piece.



a Tempo *cantando dolce* **Rit.**

pppp

a Tempo

ppp *laissez vibrer*

a Tempo

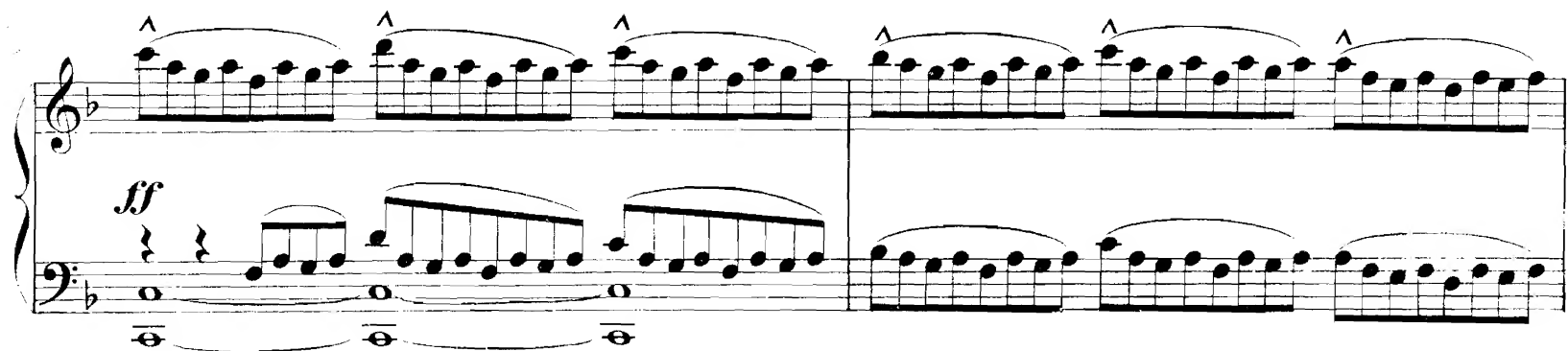
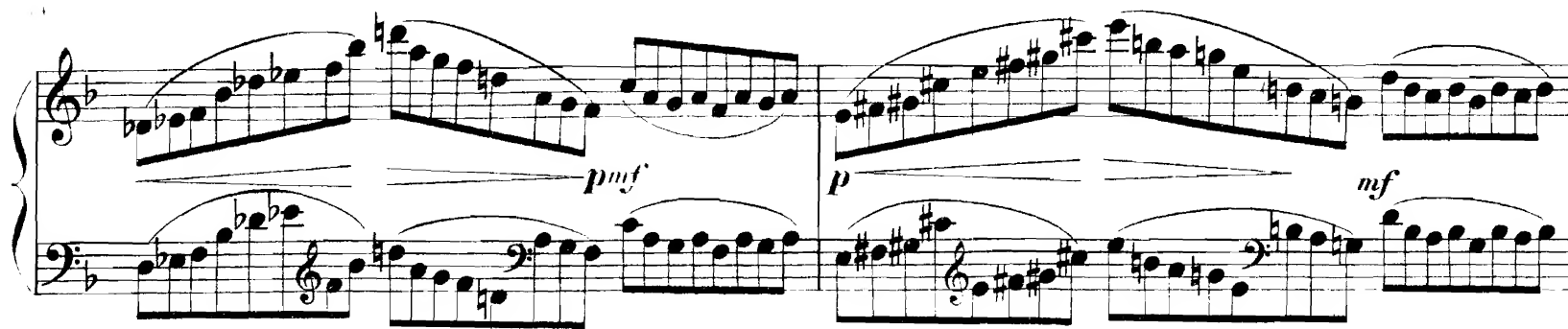
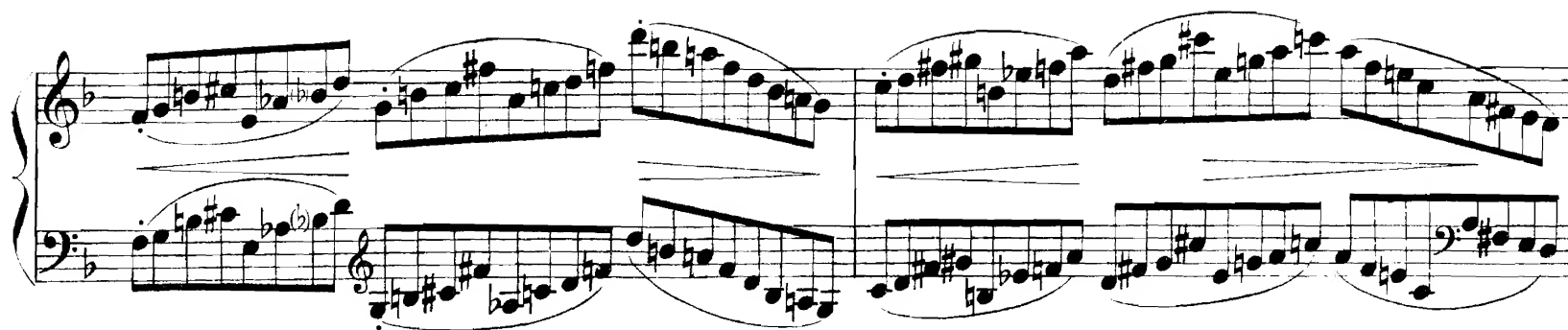
ppp *laissez vibrer jusqu'au signe **

Vivace possibile

murmurando

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The notation includes various musical elements:

- System 1:** The right hand features a melodic line with slurs and accents (^). The left hand provides a harmonic accompaniment. The dynamic marking *un poco più f* is present.
- System 2:** The right hand continues the melodic line. The left hand has a more complex accompaniment with slurs and accents. Dynamic markings *ppp*, *p*, and *pp* are used in the left hand, while *ppp*, *p*, and *mp* are used in the right hand.
- System 3:** The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. The dynamic marking *cresc.* is in the left hand, and *p* is in the right hand.
- System 4:** The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment.
- System 5:** The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. The dynamic marking *pp* is in the left hand.



The musical score is written for piano and consists of five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat).

- System 1:** The right hand plays a continuous eighth-note melody with slurs and accents (^). The left hand plays a similar eighth-note pattern.
- System 2:** The right hand continues the eighth-note melody. The left hand has rests for the first three measures, followed by a single eighth note in the fourth measure. The dynamic marking *mp subito cresc.* appears in the first measure of the right hand.
- System 3:** The right hand continues the eighth-note melody. The left hand has rests for the first three measures, followed by a single eighth note in the fourth measure. The dynamic marking *cresc.* appears in the fourth measure of the right hand.
- System 4:** The right hand continues the eighth-note melody. The left hand plays a continuous eighth-note pattern. The dynamic marking *fff* appears in the first measure of the right hand.
- System 5:** The right hand continues the eighth-note melody. The left hand plays a continuous eighth-note pattern. The dynamic marking *decresc.* appears in the fourth measure of the right hand.

The musical score consists of five systems of staves, primarily in treble and bass clefs, with some systems including a grand staff (treble and bass clefs joined by a brace). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: Treble clef. Dynamics: *mp*, *p*, *cresc.*, *pp*. The bass clef has a few notes.

System 2: Treble clef. Dynamics: *pp* *murmurando*, *pppp*. The bass clef has a few notes.

System 3: Treble clef. Dynamics: *pp* *decresc.*, *sempre*. The bass clef has a few notes.

System 4: Treble clef. Dynamics: *rit.*. The bass clef has a few notes.

System 5: Treble clef. Dynamics: *mf*, *p*, *rit.*, *sf*, *mp*, *rit.*, *ff*. The bass clef has a few notes.



SUPPLÉMENT AU CATALOGUE

(PUBLICATIONS RÉCENTES)

Piano 2 mains

C. BRAÏLOÏ	Amours d'Acis (suite de 4 pièces pour piano)	3.50
A. CASELLA	A la manière de... Wagner, Fauré Brahms, Debussy	3.50
A. CASELLA et M. RAVEL	A la manière de... Vincent d'Indy, Borodine, Chabrier, Ravel	3.50
M. DEBRIE	Douze petites pièces en 2 recueils	
	1 ^{er} recueil	2.50
	2 ^e recueil	4 »
R. de FRANCMESNIL	(Voir catalogue spécial)	
J. HURÉ	»	
CH. KOECHLIN	Cinq Sonatines	
	N ^o 1 et 3	chaque 3 »
	N ^o 2	3.50
	N ^o 4 et 5	chaque 5 »
	Paysages et Marines en 2 recueils	chaque 4 »

1^{er} RECUEIL

1. Sur la Falaise.
2. Matin calme.
3. Promenade vers la mer.
4. Le Chant du Chevrier.
5. Soir d'été (d'après la lithog. de H. Rivière)
6. Ceux qui s'en vont pêcher au large dans la nuit.

2^e RECUEIL

7. Soir d'angoisses.
8. La chanson des pommiers en fleurs
9. Paysage d'Octobre.
10. Chant de Pêcheurs.
11. Dans les grands champs.
12. Poème Virgilien.

H. KRYZANOWSKA	Humoresque — Sérénade-Duo	3 »
	Trois Valses	4 »
E. MOOR	(Voir catalogue spécial)	
FL. SCHMITT	»	
J. F. VAUBOURGOIN	Pièce sérieuse	4.50
V. G. ZAGON	Jeux de Vagues	2.50

2 Pianos 2 Mains

J. CASSADO	Hispania pour piano et orchestre (réduction pour un 2 ^d piano)	8 »
J. HURÉ	(Voir catalogue spécial).	
E. MOOR	»	

Violon et Piano

D. ALEXANIAN	Chant d'Emigré (complainte populaire arménienne)	2 »
	Petites pièces arméniennes (séparément) (Voir détail et prix à l'alto ci-dessous.)	
R. de FRANCMESNIL	(Voir catalogue spécial).	
J. HURÉ	»	
E. MOOR	»	
FL. SCHMITT	»	
N. ZSOLT	Libellules	2 »

Alto et Piano

D. ALEXANIAN	Petites pièces arméniennes (séparément)	
	1. Horourt Horinn (Chant liturgique) 2 fr.	
	2. Oror . . . 3. Alaguiaz . . . ensemble 2.50	
	4. Hovarek (complainte populaire) 3 »	
J. HURÉ	(Voir catalogue spécial).	
E. MOOR	»	
FL. SCHMITT	»	

Violoncelle et Piano

D. ALEXANIAN	Petites pièces arméniennes (séparément) (Voir détail et prix à l'alto ci-dessous.)	
P. DEVANCHY	Sonate	7 »
R. de FRANCMESNIL	(Voir catalogue spécial).	
J. HURÉ	»	
E. MOOR	»	

Flûte et Piano

PH. GAUBERT	Fantaisie	4 »
-----------------------	---------------------	-----

Harpe

PH. GAUBERT	Légende	3 »
-----------------------	-------------------	-----

Musique d'ensemble

Trios, quatuors, quintettes, sextuors

D. ALEXANIAN	Petite suite arménienne pour quatuor à cordes	
	1. Horourt Horinn	Partition complète et parties 6 fr.
	2. Oror (Berceuse)	Partition seule 3.50
	3. Alaguiaz	Partition du N ^o 3 seul 0.50
	4. Hovarek	(Les parties du N ^o 3 ne sont pas éditées)

Musique d'ensemble (suite)

C. BRAÏLOÏ	Trois poèmes arabes, piano, violon, violoncelle et chant	5 »
J. HURÉ	(Voir catalogue spécial).	
O. KLEMPERER	Quintette, piano et cordes	12 »
D. C. MASON	Pastorale pour piano, violon, clarinette (ou alto)	5 »
E. MOOR	(Voir catalogue spécial).	
FL. SCHMITT	»	
J. TURINA	Scène Andalouse pour alto solo, piano et quatuor à cordes	8 »
PH. GAUBERT	Le Cortège d'Amphitrite (partition)	10 »
	Matériel	12 »
J. HURÉ	(Voir catalogue spécial).	
E. MOOR	»	
FL. SCHMITT	»	

Orchestre

Piano et Chant

D. ALEXANIAN	Chant d'Emigré (complainte populaire arménienne)	2 »
A. CASELLA	Nuageries (Jean Richepin)	2 »
	Sonnet (Pierre de Ronsard)	1.75
J. DESKY	Que l'heure est donc brève (A. Silvestre)	1.25
G. DUBREUILH	La Barbe-Bleue, conte chanté (J. Le Lorrain)	9 »
G. FERRARI	The Mirror (Poème d'Ed. Harau-court — Traduction anglaise de P.-C. Warren)	1.75
H. FRAGGI	J'aime l'âne (Fr. Jammes)	2 »
R. de FRANCMESNIL	(Voir catalogue spécial).	
E. C. GRASSI	Cinq mélodies sur des thèmes populaires siamois (adaptation française de Calvocoressi) le recueil	5 »
	1. La Mort de Pra-Narai 1.50	
	2. Prière de Nang-Sisuda 1.75	
	3. Chanson de Nang-Sisuda 1.75	
	4. L'Espiegle 2 »	
	5. Le Lac maudit 2 »	
J. HURÉ	(Voir catalogue spécial).	
D. E. INGHELBRECHT	Au jardin de l'Infante (A. Samain)	5 »
D. MILHAUD	Sept poèmes de Paul Claudel	10 »
	Trois poèmes de Lucile de Châteaubriand	4 »
E. MOOR	(Voir catalogue spécial).	
J. PILLOIS	Feuillets de guerre chantés en deux recueils	chaque 4 »

- 1^{er} RECUEIL. — 1. Il est un air
2. Deux lais : a) Mi-brise, mi-brume
- b) Au soleil levant, j'ai suivi le vent
3. Des jonquilles et des iris (duo)
- 2^e RECUEIL. — 4. Les trois chansons de Roseve
5. Poème
6. Le Portrait

—	Trois Poèmes (A. Samain)	4.50
—	Le Roseau (Henri de Régnier)	2 »
—	Pater Noster	2 »
PRADERE-NIQUET	Rondes et Chansons bretonnes le recueil	6 »
(Celles ci-dessous éditées séparément)	chaque	1 »

1. L'Eglantier.
2. Des rayons de ma roche.
3. Le Meunier.
4. Dans l'ajonc doré.
7. Les Pommiers.
10. La Lessive.
11. Tinalik.
13. Ma Doué.
14. Marivonne.
17. Hoïa, derrière la charmille.
18. Dans tout l'Armor
23. Le meilleur conte.

FL. SCHMITT	(Voir catalogue spécial).	
JACQUES VAUCAMPS	Heures d'été (A. Samain) le recueil	5 »
	1. Apporte des cristaux dorés	
	2. Frêle comme un harmonica	
	3. Lune de cuivre	
	5. Les grands jasmins épanouis	
	6. Il pleut des pétales de fleurs	
—	Hymne aux morts (J. Vaucamps)	2.50
—	Le Rhin Allemand (A. de Musset)	1.75

Chant, Piano, Violon et Violoncelle

C. BRAÏLOÏ	Trois Poèmes arabes	5 »
----------------------	-------------------------------	-----

Ensembles Vaux

trios, quatuors, etc.

H. FRAGGI	Les Vierges au Crépuscule (A. Samain)	2 »
J. PILLOIS	Deux chansons à quatre voix	2.25
—	Voici l'temps d'la moisson, ronde à quatre voix mixtes, partition	1.75
FL. SCHMITT	(Voir catalogue spécial).	